

The Shakespeare Newsletter

Vol. VII, No. 2

"Knowing I lov'd my books, he furnish'd me . . ."

April, 1957

Hamlet and Twelfth Night in Canadian Stratford's Fifth Festival

Michael Langham, Artistic Director of the Stratford Shakespearean Festival has announced that Christopher Plummer and Siobhan McKenna will play leading roles in the Festival's productions of *Hamlet* and *Twelfth Night* this summer. Other members of the company will include Douglas Campbell, Frances Hyland, Lloyd Bochner and Ted Fellows.

Hamlet, which opens July 1, will be directed by Michael Langham and designed by Desmond Heeley who has had much experience working with the Stratford Memorial Theatre in England. The production, one of the most colorful yet designed for the Festival, will be high Renaissance in style, inspired by Durer, with much use of color.

Tyrone Guthrie will direct *Twelfth Night* which opens July 2 with Miss McKenna as Viola. The production will be set in a 17th century country-house atmosphere.

Interest in the current season was quickened recently when Duke Ellington introduced "Such Sweet Thunder", a jazz suite dedicated to the Stratford Festival at New York's Town Hall. Speaking for the Festival, Tom Patterson said, "We are very honored to have this suite written for us. It only proves further Tyrone Guthrie's original contention when he first came to Stratford that Shakespeare is every bit as contemporary in 20th century North America as he was in Elizabethan England."

200,000 tickets for the festival have been placed on mail order sale at the main offices in Stratford and at various agencies in Canada and the U.S.

Earle Grey Features *Tempest* and *Hamlet*

The Tempest will open the ninth annual five-week Shakespeare Festival by the Earle Grey Company at Trinity College in the University of Toronto, June 24. Following the two-week run of *The Tempest* there will be another play, yet to be announced, and a special revival of last season's outstanding *Hamlet*.

Writing in the International Theatre Annual, Banning Richardson has said that when Earle Grey and his wife Mary Godwin, stranded in Canada by the outbreak of the last war, began working on the idea of a Shakespeare Festival theatre they may have helped, by their success at Trinity College, to inspire the larger experiment at Stratford, Ontario.

Richardson further commented on the 1956 season, saying that Earle Grey and Mary Godwin, as in previous years formed the backbone of the acting but their son, Anthony Grey was a "more than adequate Hamlet, particularly in view of his youthfulness. His declamation was of a very high standard, and with greater experience, this young actor should achieve real distinction."

An illustrated article concerning the festival can be found in the *Shakespeare Survey* 10.

Antioch Festival to Continue; Shakespeare & Music-Drama Featured

After months of uncertainty the decision to continue with Shakespeare has been announced by Arthur Lithgow, managing director of the Shakespeare-under-the-Stars Festival at Antioch College, Yellow Springs, Ohio. *Macbeth*, *Julius Caesar*, *A Midsummer Night's Dream*, and *The*

Tempest have been selected as the Shakespearean plays to be presented. Four music dramas will also be offered: *Lost in the Stars* by Kurt Weill and Maxwell Anderson, *The Rape of Lucretia* by Benjamin Britten, and a "double feature" of *The Soldier's Tale* by Igor Stravinsky and *Trouble in Tahiti* by Leonard Bernstein.

The Shakespearean plays will open in Toledo on June 26 in an arrangement similar to last year's in which two companies will alternate between Toledo and Yellow Springs. The lyric program will open in Yellow Springs on July 3. The season will last ten weeks at each theatre. During the last three weeks the alternation will be arranged so that visitors to either theatre can see the complete program in a single week.

A poll made last season indicated an overwhelming majority for "more Shakespeare." The desire for larger audiences at Toledo may have prompted the inclusion of the musical program. In 1956 only 25,000 attended although Toledo has a population of over 300,000.

To underwrite the program at Toledo, public spirited citizens conducted a campaign which raised over \$52,000 for the project.

ASFTA Presents Awards For Outstanding Work

At a Waldorf-Astoria luncheon in New York on April 23, Joseph Verner Reed, president of the American Shakespeare Festival Theatre and Academy presented awards to the following for "their outstanding Shakespearean contributions."

Joseph Papp for his "ingenious, persistent and enterprising" productions "without cost to an entranced and ever-growing public."

Louis B. Wright and Virginia L. Freund for their new Pocket Books edition of the Folger Library General Reader's *King Lear*.

Harry F. Paroissien, publisher of Penguin Books for "an immaculate series of . . . brilliantly edited texts . . . under the editorial supervision of distinguished American scholars."

Prof. Henry Wells of Columbia University for promoting a series of "extremely beautiful and very detailed models of the Globe."

NBC-TV's Producers' Showcase for their telecast of *R & J* "one of the best shortened versions of the play available to the mass-media."

Howard Lindsay, actor-playwright, and Dr. George Stoddard, Dean of the School of Education of N.Y.U. spoke at the luncheon.

Merchant Added to ASFTA Repertory; Katherine Hepburn to Portray Portia

The Merchant of Venice, with Katherine Hepburn in the role of Portia, will be the second production of the American Shakespeare Festival Theatre at Stratford, Connecticut this summer. John Houseman, Artistic Director, has announced the play will join the Stratford repertory with a matinee performance on Wednesday, July 10.

Miss Hepburn has also been signed for the role of Beatrice in *Much Ado About Nothing*, opening August 3rd. Alfred Drake will play Benedick.

The Shakespeare Festival officially gets under way on Saturday evening, June 22nd when *Othello* will open with Earle Hyman in the title role and Alfred Drake as Iago. *A Midsummer Night's Dream*, previously considered for the season, will not be presented this year.

Addition of *The M of V* was based on the results of an audience poll conducted at the Stratford Theatre last summer. Of five Shakespearean plays listed on a ballot, *The M of V* received 40% more

votes than any other.

These three popular plays are designed as a "change of pace," according to Houseman, from the two less familiar plays, *Measure for Measure* and *King John*, done by the theatre last season.

Several members of last summer's company, some of whom appeared in the recent Festival productions of *The Taming of The Shrew* and *Duchess of Malfi* at the New York City Phoenix Theatre, are expected to return for the 1957 season. Among them are Hurd Hatfield, Jacqueline Brookes, Ellis Rabb and Joseph Wiseman.

Bookings for the national tour to follow the Connecticut season are still being made.

"Old Vic" Celebrates Bard's Birthday

Shakespeare's birthday, April 23, was celebrated at the Old Vic Theatre by the presentation of *Titus Andronicus* and *The Comedy Of Errors* directed by Walter Hudd and designed by Paul Mayo.

Antony and Cleopatra, the current production directed by Robert Helpmann, has Keith Michell and Margaret Whiting in the title roles. Incidental music has been composed by Gordon Jacob.

Richard III with Robert Helpmann as the Duke of Gloucester, Barbara Jefford as Lady Anne and Douglas Seale as director will open at the end of May.

Other productions of the 1956-57 season have been *The Merchant of Venice*, *Much Ado About Nothing*, *Cymbeline*, *Timon of Athens*, and *The Two Gentlemen of Verona*.

The recently completed North American tour, which began last September 9, reported box office receipts of a million dollars. A total of nearly 200 performances were given throughout Canada and the U.S. in Toronto, Montreal, New York, Boston, Washington, Philadelphia and Chicago. The repertory was *Macbeth*, *Romeo and Juliet*, *Richard II* and *Troilus and Cressida*.

A picture series of the Old Vic productions appears regularly in issues of *Theatre World*.

98th Season at Stratford; Oliviers Tour Titus Abroad

In honor of the first visit of Queen Elizabeth II to the Shakespeare Memorial Theatre, Stratford-Upon-Avon, a special matinee of *As You Like It* has been scheduled for Friday, June 14. The rustic comedy which stars Peggy Ashcroft as Rosalind and Richard Johnson as Orlando is the one which opened the Ninety-Eighth Season on April 2. Directed by Glen Byam Shaw, the production was described as "of more gentleness than gaiety, of more feeling than mirth."

Mr. Shaw, now General Director of the Theatre, directed the play at Stratford five years ago. Although his conception of the play remains the same, the set and costuming have been completely redone. The setting by Motley makes great use of shifting light patterns which suggest changeability present in the characters too.

Currently playing at the theatre is *King John*, directed by Douglas Seale and starring Joan Miller as Constance. Other productions scheduled for the season which runs until November 30 are *Julius Caesar*, *The Tempest* (which will mark the return of John Gielgud to the role of Prospero), and *Cymbeline*.

The 1955 Stratford production of *Titus Andronicus*, directed by Peter Brook with Vivien Leigh as Lavinia and Sir Lawrence Olivier in the title role, is now touring Europe.

THE SHAKESPEARE NEWSLETTER

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"CAVIARE TO THE GENERAL"

When we attended *Much Ado About Nothing* in the Toledo Zoological Society's beautiful Amphitheatre last September the audience enjoyed the play but Mr. Martin Janis, Director of the Society, presented us with a rather long face. The Festival had not done as well as expected; the start was slow, there was apathy in the city, and rain had caused more than expected losses.

Mr. Janis himself seemed enthusiastic enough about Shakespeare, but finances were another matter. Operating expenses had cost \$27,000 and the Elizabethan Stage another \$40,000. Only 21,000 had come to see the plays. At least twice that number was necessary for financial stability. With a loss of \$67,000 the project had to be dropped. But there was hope. A citizens' committee might come to the rescue and provide the \$50,000 necessary to sponsor the 1957 Festival as a separate organization.

That evening I had dinner with Mr. Dorman Richardson, a theatre patron for many years, a moving force in the Toledo Community Theatre and Editor of the Ohio Community Theatre Association *Newsletter*. He had hope; the Festival would be continued. When Mr. Richardson visited us recently he was happy. Patrons had raised \$52,000 and more was forthcoming; the Festival in Toledo was assured. Shakespeare may not gross as much as the lyric program, but there is no doubt that even industrial Toledo will attend the plays in ever increasing numbers.

When Shakespeare loses money it may be the fault of the play, the actors, or the director, but frequently it is just the high cost of production in proportion to the short run that may be expected. At Toledo it cost \$40,000 to build the stage over the regular music stand. If our memory is correct it cost about that much to run the whole Antioch program for the first two years.

The Orson Welles *King Lear* at the City Center in New York also "lost" money. The production cost of \$60,000 was more than for any previous drama at that theatre. Building and painting the sets cost \$25,000, twice the ordinary cost. And it took twenty-six stage hands at high salaries to move the scenery during each performance. Because of Welles' broken and sprained ankles it cost \$1000 to keep an ambulance in readiness while the play was in progress. A secretary had to be hired to aid the disabled star. And the expected \$3000 a week from a pair of producers who were going to tour the play for ten weeks did not materialize because of Welles' injury. Only \$90,000 of an expected \$150,000 was taken in at the box office.

So . . . Shakespeare loses money for the producers. But at least Shakespeare is making money for someone. We may presume that all the real bardolatrists saw the play during its twenty-seven performances. We only regret that a "hit" that might have drawn additional patrons to enjoy the greatness of Shakespeare did not materialize.

(Prof. Highfill, our new "Biography in Brief" editor obtained his Ph.D. at the University of North Carolina and has taught there and at the University of Rochester. He is currently working with Lucyle Hook on a Biographical Dictionary of London Performers, 1600-1800.)

LETTERS TO THE EDITOR

Dear Sir:

You ask for reactions to annotated editions of Shakespeare, but you have, it would seem, solved the problem in your editorial when you remark that, "The reader his his choice". There are a thousand reasons for reading Shakespeare. I did so before I had learned that it was supposed to be a virtuous task, and at that time (aged ten to twelve) notes would probably have frightened me off to another part of the family library. Students are supposed, nowadays, to be taught to think, but whether this is possible before they are supplied with sufficient factual information remains in very grave doubt. Perhaps close textual analyses, an oversupply of variants, too much commentary can be overwhelming. Different needs demand very different sorts of editions. What I would most welcome [perhaps because it is the subject of my own research] is an actors' edition of Shakespeare, an edition with explanatory notes concerning various important productions and, possibly, with indications of major cuts, interpolations or alterations made by actors and/or producers. This should not, presumably, include the *literary* alterations (Tate's *Lear*, for example) but should provide information about the theatrical history of the plays as they have appeared on the stage.

Eleanor R. Barstow
(Mrs. Paul R. Barstow)
Wellesley 81, Mass.

Any suggestions about such editions?

Dear Sir:

At the yearly meeting of our Shakespeare group in Montpelier I brought up the question of footnotes. Only half of the members . . . were in favor of footnotes—I was amazed! But wait—the other half prefer the notes at the end of each play!

Mildred B. Howes
Montpelier, Vermont

"an outstanding piece
of scholarship . . ."

Shakespearean Tragedy And The Elizabethan Compromise

By PAUL N. SIEGEL

(Chairman of the English Department,
Long Island University)

As few American scholars in literature have done before him, Mr. Siegel integrates several fields of study (literature, economics, history, and philosophy) to recreate the context in which the great tragedies were written. The compromise he describes is the balance of class forces that Elizabeth skillfully maintained for her own security and the peace and order of her realm, by pitting the old aristocracy against the rising burghers, merchants and rentiers. He shows how this compromise was dissolved when the merchant fleet, almost in spite of Elizabeth, defeated the Spanish Armada.

In this crucible of shifting powers, religion and philosophy had to make painful adjustments. Siegel mediates in the great debate that has been going on for decades between schools of thought represented by R. H. Tawney and H. R. Trevor-Roper. Through the words of Hamlet, Lear, Macbeth, and Othello, he shows that tragedy and the new Christian Humanism were not antagonistic. \$5.00

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LANDMARKS OF CRITICISM

Marvin Felheim, University of Michigan

Shakespeare in America

Ashley Thorndike

(Proceedings of the British Academy, 1927,
London, pp. 153-172.)

From speculation about the "influence of a great poet upon the civilization of a particular country," this lecture narrows to the specific question of the influence Shakespeare has exerted on the United States. A "clue" to the answer may be found in the three centuries of our "pioneer" development.

Although Shakespeare, himself, except in *The Tempest*, showed no interest in the new world, his plays early joined the migration of English literature to the colonies. Cotton Mather and Wm. Boyd both owned folios; Rowe's edition (1709) promptly made its way to America; by the end of the century (1795), there was a successful American edition published at Philadelphia in eight volumes.

Meanwhile, performances of the plays were increasing in number from the first *Richard III*, March 3, 1750, in New York to the coming of the Hallam Company which toured the coastal cities (1752) in a repertory offering of eleven plays.

In the growth of the U. S., Shakespeare: (1) attracted the "active intellectual interest" of individuals, such as Franklin and Jefferson; (2) contributed to "the tone of the societies" in such cities as Boston, Philadelphia, etc.; (3) became a "symbol of the unity . . . a directing deity" of the "united [uniform] civilization" of the U. S. from Lowell to the frontiersman.

Theatre and Education

In the theatre, Shakespearean plays, performed by the great actors like Forrest and Booth as well as by amateurs everywhere, gave "the drama significance," in an age of farce and melodrama and, indeed, "preserved" the drama "as one of the fine arts."

In education, Shakespeare served as a source of morality and wisdom and a model for grammar and elocution ("oratory was one of the chief humanistic disciplines of the frontier"). American education has been based on the concept of "equality" and "the study of English literature"; as the foremost English writer, Shakespeare was thus considered essential for all. The "benefits" of this emphasis: (1) "an educational system must have some basis"—in the U. S., this has been English literature and Shakespeare; (2) the result has been friendship between England and the U. S.; (3) Shakespeare, better than any other writer, stands the test of all this teaching and learning.

In scholarship: American scholarly editions of Shakespeare began in 1844 with Verplanck, who was followed by Hudson in 1851, R. G. White in 1867, and Furness who began the *Variorum* in 1871. American universities have a "trained body of students of Shakespeare that is unprecedented in numbers and in promise." Moreover, "the great importance of our literary scholarship lies rather in its influence upon our criticism, not only of literature but of life." And in Shakespeare, "we have found . . . a renewing of our faith in man and his works."

TEMPEST WITH SIBELIUS SCORE

In a recent production of *The Tempest*, The Wayne State University Theatre utilized the rarely performed musical score by Jean Sibelius. This production marked the first Detroit performance of the complete Sibelius score and the second full performance in the United States. [The first was at the Antioch Festival special production presented in Cincinnati on Dec. 3-4, 1954. cf. SNL, iv:5:1] Assisting the University Orchestra were members of the Men's and Women's Glee clubs and the Dance Workshop. The entire production was under the direction of Prof. Leonard Leone.

Biography in brief:

David Garrick, Actor - Manager

Philip Highfill, Jr., George Washington University

David Garrick, b. Hereford Feb. 19, 1716-17, was the son of an army officer whose Huguenot parents had fled France at the Edict of Nantes. Except for an attempt to master the wine trade at Lisbon, David spent an uneventful youth at Lichfield. He sat briefly under Samuel Johnson's preceptorship at Edial. The school failing, tutor and pupil set off for London March 2, 1737, riding one horse turn by turn. Contrasting strangely with gangling Johnson, Garrick at twenty was remarkably graceful, mobile, expressive in five-foot-five figure and big-eyed Gallic face, and had the *je ne sais quoi* which was to provoke and defeat much critical definition.

In the summer of 1741 he acted at Ipswich as "Mr. Lyddal." In October he burst upon London at Goodman's Fields as Richard III, leaping at once to the pinnacle from which he was never dislodged. Coaches jammed the lanes to Giffard's theatre. Pope told Orrery: "That young man never had his equal and will never have his rival." The formal Quin condemned the new style: "If this young fellow is right, I . . . must have been all wrong." But, says Davies: "Garrick shown forth like a theatrical Newton; he threw new light on elocution and action, he banished ranting, bombast, and grimace; and restored nature, ease, simplicity." The old tragedian Mrs. Porter told him "You do more at your first appearing than ever anybody did with twenty years' practice." After mid-season he had a share of profits and the friendship of men like Pitt and Lyttleton.

Garrick Goes To Drury Lane

In 1742 Garrick was engaged at Drury Lane for the record sum of 500 guineas. He found also Peg Woffington's love, the best roles, and in 1747 a partnership with Lacy in patent and management. In 1749 he married the glamorous Viennese dancer, Eva Marie Violette. Drury Lane prospered hugely despite the "R&J duel" in which Barry and Mrs. Cibber pitted their star-crossed lovers at Covent Garden against Garrick and Mrs. Bellamy's (1750); the *Chinese Festival* riots which damaged the house (1755); the "half price" clamors which kept TGV off the boards (1763); attacks by Macklin, Churchill, Smollett; and Garrick's temporary retirement (1763-4).

He spent this period in France among the nobility and actors like Mlle. Clairon, whom he bested in an acting contest. Soaring back to an eager public in 1765, he blazed out his last 10 years a comet unequalled. In 1769, flattered by the Stratford corporation's gift, a box made of "Shakespeare's mulberry tree," he concocted the Shakespeare Jubilee, a weird three-day farrago of balls, banquets, processions, horse-races. All fashionable Britain trooped to Stratford. Garrick spoke an Ode of his own making. Rain fell torrentially, ruining the fireworks. The Avon rose, flooding the amphitheatre. "God's revenge against vanity," exulted his tormentor Samuel Foote, but Garrick carried some of the contrivances back to Drury Lane and made money.

For Londoners, his retirement to his house at Hampton (1776) was an event beside which the American war was a minor vexation. Valedictory encomiums poured into print. Burke, Fox, and Townsend rose to pay tribute when he attended Parliament. He was received by the King. Garrick died Jan. 20, 1779, wealthy, but saddened by Drury Lane's declining fortunes under Sheridan. His body was conducted by noble pallbearers, led by the Duke of Devonshire, to Westminster Abbey. As the Bishop of Rochester read the service, Burke sobbed audibly, tears rolled down Dr. Johnson's cheeks, and a grieving throng watched the interment at the foot of Shakespeare's monument.

Goldsmith testified: "On the stage he was natural, simple, affecting. 'Twas only that when he was off he was acting." Kitty Clive once angrily blurted, "Damn him, he could act a gridiron!" The deaf and dumb Shireff wrote: "His face was a language." His success heightened through a succession of 18 Shakespearean roles. Critical discussion was confined to

whether he was better in comedy or in tragedy. Critics inclined one way when he played Hamlet, Lear, Richard, Macbeth, another when he essayed Petruchio or Benedick. He jettisoned quickly parts like Faulconbridge and Othello for which he lacked physical qualifications. He never tried some parts which like Quin's Falstaff and Macklin's Shylock were lodged firmly with other favorites. The rest he made his life-long study. Noverre said: "He shut himself up and would see no one on days he played important parts . . . he assimilated the character and its foibles, and was a man transformed."

Pratt's epitaph in the Abbey reflects Garrick's close identification with the Bard in the popular mind: "A Shakespeare rose; then to expand his fame/Wide o'er this breathing world a Garrick came." Lamb calls this nonsense, but Garrick's contributions to the "Shakespeare revival" are impressive. Called upon repeatedly to clarify textual obscurities, he may even have prevailed in some of Johnson's textual readings.

Steevens, Whalley, Whately, Morgann and Malone acknowledged critical debts to his acting. He did more than anyone else to shift emphasis from "rules" to "characters." He collected the finest dramatic library of his age, without which Johnson's and Steevens' editions, Capell's notes, Lamb's *Specimens* could not have been produced. He encouraged Ducis to adapt Shakespeare to the French stage. He was an incessant propagandist. "I am afraid my madness about Shakespeare is become very troublesome, for I question whether I have written a single letter without bringing him in, head and shoulders." During his 29 years of management he put on 28 of the plays. An average of 44 of the 175 performances yearly were Shakespearean.

Garrick's Attitude

An interesting example of Garrick's attitude toward the revision of Shakespeare occurs in an exchange of letters with Richard Cumberland in February, 1768. In returning an alteration of *Timon of Athens* Garrick wrote:

I have read "Timon" over very carefully, and think that the alterations have great merit in the writing part, but as they do not add greatly to the pathos of the play, and break into its simplicity, I really believe that the lovers of Shakespeare would condemn us for not giving them "Timon" as it stands in the original. I think that excellent rule for writing as laid down by Horace. To which Cumberland replied:

. . . I shall be glad to see the time when simplicity is a recommendation to any dramatic piece. It was in conformity to the depravity of modern taste that I altered Shakespeare; and conceived that, when I robbed him of the beauties of his native simplicity, I made him less venerable indeed, but more suitably equipped for the company he was to keep. I hope your ideas are better founded than mine.

Garrick bowed to the taste of the time and produced the play in December, 1771!

Though he rewrote WT (*Florizel and Perdita*) and perpetrated a *Catherine and Petruchio*, he restored hundreds of authentic lines to other plays. His much-berated version of *Hamlet* banishes Osric and the gravediggers but enriches other characters, particularly Polonius, with painstaking restorations, employing Johnson's edition. The *Lear* he finally staged is far superior to the Tate version with which he began. He presented *Macbeth* virtually complete for the first time since 1674. Altogether, he was the biggest single force promoting Shakespeare in the history of the theatre.

Spotlight on Shakespeare

NATURE IN SHAKESPEAREAN TRAGEDY

By Robert Speaight

Famed Shakespeare critic Robert Speaight traces the idea of Nature and Grace in *The Tempest*, *Hamlet*, *Macbeth*, *Othello*, *King Lear* and *Antony and Cleopatra* to an illuminating conclusion. \$3.00

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1955-56

SHAKESPEARE AT THE OLD VIC

By Roger Wood and Mary Clarke

A magnificent pictorial record of the Old Vic's 1955-56 season. Lucid commentary on production, individual performances, and critics' opinions on *Julius Caesar*, *The Merry Wives of Windsor*, *A Winter's Tale*, *Henry V*, and *Troilus & Cressida*.

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THE ITINERANT SCHOLAR

At the 14th Southeastern Renaissance Conference, (the first since formal organization), Duke University, April 12-13:

Shakespeare and the Prodigious

Page Tradition

Frank L. Hoskins, East Carolina College

By the time Shakespeare was writing plays, Richard Edwards and John Lyly had established the pert, precocious court page as a stock character. Lesser playwrights offered little or no variation on this stock figure when creating pages for their plays, but Shakespeare showed genius in characterization in creating even minor characters of this type. While Moth is a conventional figure throughout most of *Love's Labour's Lost*, he muffs his lines in the antimasque (Act 5) and thus comes to life. Falstaff's page, Robin, is a stock figure in *2 Henry IV*, but in *Henry V* and *The Merry Wives* we find several instances, in the characterization of the page, of Shakespeare's "delicate, plastic, life-giving touch" (E. E. Stoll, *Shakespeare Studies*, 115). Perhaps Shakespeare's most startling departure from the convention is the page in *Timon of Athens*. Although this page appears for only a moment, he says enough to show at once his kinship to Edwards and Lyly's Will and Epiton and Shakespeare's artistry in creating a minor character appropriate to the tone of this bitter tragedy.

Kent: Plain Blunt Englishman

Robert Hillis Goldsmith, Emory and Henry Col.

When Kent, as the servant Caius, recommends himself to Lear as "a very honest-hearted fellow" and one who can "deliver a plain message bluntly" (I.iv.20,35f.), he identifies himself as the plain-spoken, loyal-hearted Englishman of the Elizabethan stage. Such bluff soldiers as Sateros, in Wilson's *The Cobbler's Prophecy*, and Stump, in *A Larum For London*, tell the unwelcome truth bluntly and serve as counter-types to the fawning, flattering courtier. Kent, like Earle's blunt man, "is exceedingly in love with his humour, which makes him always profess and proclaim it, and you must take what he says patiently, because he is a plain man." But when Kent brags that it is his "occupation to be plain" (II.ii.98), Cornwall questions his sincerity, suggesting that his bluntness is counterfeited. Certain characters in Shakespeare plays—Antony, Richard III, and Iago—do pose as simple, bluff soldiers in order to advance their villainy. It may seem strange that plain speaking should have been much admired in an age of refulgent speech, but Kent's long-winded tirade against Oswald shows him neither laconic nor inarticulate. Because of his open-faced candor, Kent plays a necessary role in the tragedy. His truth speaking contrasts with the insincerity of Goneril and Regan and the artful duplicity of Edmund. But the cathartic aspect of his role is that Kent voices our own thoughts and pent emotions, providing emotional relief and moral justification in a scene of otherwise unbearable tension.

Dramatic Characters Viewed by Others in the Same Play

T. Walter Herbert, University of Florida

Polonius is an example of a dramatic type often employed by Shakespeare. The playwright will establish a character who is then described and interpreted by other characters, but a wide diversity appears in these descriptions and interpretations. Polonius is first established as a character when he gives his advice to Laertes. As each character in the play subsequently evaluates Polonius he reveals qualities in his own personality but he also contributes to the total personality given to Polonius and confers upon him a part of the complexity which makes him a persuasive imitation of a human personality.

Comedy in Othello

Carolyn Herbert, Duke University

To Giraldo Cinthio's story Shakespeare added comic elements: the gull Roderigo, the clown, the strumpet Bianca and the comic situation of Brabantio as the tricked father and Cassio as the bookish and drunken soldier. He changed Emilia from a timid to a scolding and jocular woman; and he added to Iago's villainous nature both the qualities of comic knaves: bawdy language and love of trickery and mockery; and the comic suspicion of cuckoldry. These comic elements serve to emphasize the comic nature of Othello as suspicious husband. They also create a life-like variety and reality that make Othello's final intemperate act more horrible. By seeing his folly, Othello returns to his essentially noble nature. The tragic deaths make the comedy of gulls, jokes, and jealous husbands more ludicrous.

IDYLLWILD ARTS FOUNDATION PLANS 6TH DRAMA FESTIVAL

The Taming of the Shrew under the direction of Howard M. Banks will be one of the features of the 6th Annual Drama Festival at the Idyllwild Arts Foundation, Idyllwild California. The play will be presented on Aug. 2, 3, 9, and 10, in the beautiful Bowman Patio Theatre. A Drama Weekend from Aug. 9 to 11 will coincide with a Playwrights Weekend during which miscellaneous round table discussions will be held.

Previous Festivals have offered *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, *Romeo and Juliet* and *The Merry Wives of Windsor*.

Still Available

ELIZABETHAN BIBLIOGRAPHIES

Compiled by Dr. S. A. Tannenbaum

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DISSERTATION DIGEST

Edited by

Jack R. Brown, Marshall College

Proverbialism in *Coriolanus*, Sister M. Clarita Felhoelter, Catholic Univ., 1956.

Proverbs in Coriolanus go beyond traditional rhetorical use and serve to define the two major conflicts of the play, to contribute to characterization, and to emphasize five principal themes. The extensive use of proverbial material also adds a tone of universality to the whole tragedy.

Major conflicts of *Coriolanus* are the patricians vs plebeians, and Coriolanus vs Volturnia. The first is underlined by the fact that the plebeians use proverbs extensively, as do the patricians when speaking to the plebeians, but in ordinary conversation with each other, patricians rarely use proverbs. The second conflict is distinguished by Volturnia's repeated use of proverbs "to persuade and admonish Coriolanus."

In regard to character, Menenius, Cominius, and Volturnia, who "believe that persuasion and reasoning are at times necessary in dealing with the plebeians," make serious use of proverbs as a diplomatic device. Coriolanus, on the other hand, uses proverbs in an insulting manner in speaking to the plebeians, but in a respectful manner in talking to the aristocrats. Menenius and Cominius too, when diplomacy fails, reveal their true attitude toward the plebeians through an insulting use of proverbs.

Three themes related to character and two to "external circumstances" are emphasized by proverbial material. "Coriolanus's pride, his defective judgment, and his inability to adapt to circumstances" are all underscored by the repeated use of proverbs. In a parallel manner, the themes of "the influence of fate and the principle that two equal powers cannot exist simultaneously" are highlighted by the use of proverbs.

Hoffman, Gerhard, *Das Gebet im ersten englischen Drama von der älteren Moralität bis zu Shakespeare*, University of Gottingen, 1957.

The dissertation deals with prayer as a structural element of drama, that is to say that its form, contents and function within the dramatic context are its main subjects. The change and development of different types of prayer from the beginning of drama to the work of Shakespeare mainly corresponds to the general trend of the development of the English drama. In the early plays the ritual and static prayer is used for didactic purposes only, later on it ceases to be an instrument of religious edification only, and becomes more adapted to proper dramatic purposes, its psychological aspect then being stressed. It becomes an organic part of the scene and the structure of the whole drama and an adequate expression of the person praying and his momentary state of mind. It is no longer limited to Christian thoughts and feelings but it becomes a more formidable instrument for the expression of the various emotions of human mind, it comprises devout thankfulness as well as frivolous mockery, contrition and remorse as well as nihilistic despair.

8TH FESTIVAL AT HOFSTRA COLLEGE

The Eighth Annual Shakespeare Festival at Hofstra College in Hempstead, New York, took place from April 5 to April 13. Six performances of *As You Like It* featuring an all student cast took place in the famous scale "replica" of the Globe Theatre designed by John Cranford Adams, now President of Hofstra College.

On April 13 there was a symposium discussion "of the contemporary appeal of Shakespeare and the play," John Houseman, artistic director of the ASFTA at Stratford, Connecticut, and Tom Patterson, planning director of the Stratford Shakespearean Festival in Canada were guest speakers on the program.

HAMLET AS EXISTENTIALIST

Constantine N. P. Stavrou, University of Buffalo

Shakespeare's Prince of Denmark is invested with so much non-Empsonian ambiguity it is easy to formulate an argument proving he subscribes to almost any philosophical doctrine one chooses. In the genial spirit of J. D. Wilson's chessgame-like theorizing, I submit that a portion of the wisdom Hamlet attains to is similar in many particulars to that enunciated in Jean-Paul Sartre's *No Exit* and *The Flies*. In the former play of the French existentialist, two utterances by Garcin sum up his philosophy of life: viz., "A man is what he wills himself to be;" and "You are - your life, and nothing else." In *The Flies*, Sartre's philosophy is made even more explicit in a dialogue between Zeus and Orestes:

Orestes—The folk of Argos are my folk. I must open their eyes.

Zeus—You will tear from their eyes the veils I had laid on them, and they will see their lives as they are, foul and futile, a barren boon.

Orestes—Why, since it is their lot, should I deny them the despair I have in me?

Zeus—What will they make of me?

Orestes—What they choose. They're free; and human life begins on the fat side of despair.

Like Sartre's Orestes, Hamlet realizes life is barren (too-too-sullied-flesh soliloquy and the what-a-piece-of-work-is-a-man speech) and, at first, masochistically falls upon the thorns of life and bleeds. But, after his sea-voyage, with one notable and excusable relapse (the 'mad' leap into Ophelia's grave) he is calm and stoical. The sardonic, ironic and bitter accents are still present, but they are muted. He still doubts, as Orestes does, almost to the moment of the murder, and his misgivings have been constructed as fatalism (and/or the belief in a Divine Providence). Yet his dying injunction to Horatio and his "The rest is silence" indicate the existentialist's awareness that man's life is the sum total of his actions, and that the starting point of all realistic existence must be the courageous positing of despair. It is significant, in this connection, to note that the desire and need to justify his 'mission' weighed as much if not more with Hamlet than its completion. The frantic search to find external or supra-human sanction for his actions accentuates his sense of responsibility.

Hamlet's Universal Responsibility

It is this painful realization that personal responsibility is, in effect, universal responsibility that prompts Hamlet's riddling disavowal of culpability to Laertes before the duel. He would, if he could, deny his responsibility in the deaths of Polonius and Ophelia, but he gives the lie to himself by enmeshing himself in his own verbiage. He is ashamed because the existentialist in him knows that a man does only what he, himself, wills to do. For Sartre's philosophy, though predicating an external reality void of *a priori* axioms, rejects, quietism. Rather, it advocates courageous action within the framework of communal responsibility.

In terms of Shakespeare's play, this means that the Prince must will and choose to murder Claudius. The entire responsibility must be his; it will not admit of an appeal to honor, convention, or sepulchral adjuration. A search for, and the impossibility of, justification pervade the philosophy of Sartre and the thought of Hamlet alike. This latter—the knowledge that there is no reality except in action ("What is a man, / If his chief good and market of his time / Be but to sleep and feed?"), coupled with the anxiety induced by the responsibility such action entails is the familiar 'anguish' of existentialism. It is written large in Hamlet's 'visions and revisions'.

Professor Stavrou obtained his B.A., M.A., and Ph.D. from the University of Buffalo where he has been teaching since 1946. He has published in the *University of Kansas City Review*, *The South Atlantic Quarterly*, and *Literature and Psychology*.

Concept of Honour in Shakespeare and Chapman, B.A.W. Jackson, Lincoln College, Oxford University.

The Textual History of The Merry Wives of Windsor. Elizabeth Brock (University of Alabama), University of Virginia.

An Analysis of Compositor B of the Shakespeare First Folio as Compositor of the Pavier Quartos. Paul Cantrell (Centre College), University of Virginia.

La fortune litteraire posthume de Racine en France, de sa mort a la publication de Racine et Shakespeare. Jean Dubu, Universite de Paris.

Dialectic in the Plays of Shakespeare. Paul Ellison, Boston University.

The Dating of The Merry Wives of Windsor. William Green (Upsala College) Columbia University.

DISSERTATIONS IN PROGRESS

Ed. by William White, Wayne State Univ.

Rhetorical Ambiguities as a Stylistic Device in Shakespeare's Problem Comedies. Jay L. Hallio (University of California, Davis Branch), Yale University.

Politics as Drama in Shakespeare's Plays: A Study of the Dramatic Function of Elizabethan Political Thought. Larry L. Lawrence, Stanford University.

The Conflict of Medieval and Renaissance Elements in Troilus and Cressida. E. Maxine Mackay, Emory University.

19th and 20th Century Criticism of Shakespeare's Problem Comedies, Harry Morris (University of Ohio), University of Minnesota.

Old and New Israel in the Merchant of Venice. Robert G. Pippin, University of California, Berkeley.

Identification and Analysis of Compositor A in Shakespeare's First Folio. Oliver Steele, University of Virginia.

Othello: A Critical Exposition on Historical Evidence. Lawrence J. Ross, Princeton University. (cf. SNL, IV:2:55).

NOTE TO NEWSLETTER SUBSCRIBERS

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Nicoll, Allardyce, *The Elizabethans*, Cambridge, Cambridge University Press, 1957, pp. vii-174, \$5.00.

In a beautifully printed 9½ x 7½ volume, Prof. Nicoll of the Shakespeare Institute allows "the Elizabethans to give an image of their times in their own words and in their own pictures." Captions have been deliberately omitted from the pictures, and the words come, for the most part, "strictly within the span of Elizabeth's reign." To make his pictures more appropriate to the argument, Mr. Nicoll occasionally includes only that part of a picture which illustrates a particular point; for example the illustration for the opening chapter entitled "The Paradox" shows a hand holding a scale whose balance is tipped by a book as opposed to money. In the 2nd chapter Queen Elizabeth is shown in many moods, and here too we see her expressive hands. In succeeding chapters Mr. Nicoll shows every aspect of Elizabethan life, from heaven to earth, from court to country, from military life to social life, London, the Church, Government and Justice, Home, Schools and Universities, the Arts, the Theatres and Bear Gardens, even the Plague. In a brief space Mr. Nicoll has succeeded in including multitudes. More often than not the pictures speak more eloquently than the words. For anyone who has never felt the quick warm pulse of Elizabethan England, this is the book to recreate it. Most of the illustrations are quite out of the ordinary.

Sherbo, Arthur, Samuel Johnson, Editor of Shakespeare with an Essay on The Adventurer, Urbana, University of Illinois Press, 1950, pp. 181.

Although Dr. Johnson "is one of the most famous editors of Shakespeare . . . there has been no complete examination of the notes" from his edition. The genesis and progress of Johnson's plans for an edition of Shakespeare, the influence of his reading for the *Dictionary*, his indebtedness to others, his preface, and his notes are discussed in succeeding chapters of Mr. Sherbo's study. In his "General Observations," "Johnson's uncommon sense kept him from pushing such considerations as the observance of the unities and poetic justice to absurd extremes, but he was still a child of his age." His most grievous fault as a critic "is his insistence on the homiletic aspect of literature." As an example of his method, "he demands of the last act of *Twelfth Night* . . . that it produce 'the proper instruction required in the drama' and damns it for not doing so since thereby it exhibits no just picture of life."

Mr. Sherbo believes that "Johnson revised his own notes" in the later editions with which Steevens was associated, because when Steevens revises them he appends a signed comment. To arrive at Johnson's final commentary on the plays the first edition of 1765 as well as the first and second variorums with Steevens of 1773 and 1778 must be consulted. The book contains 7 useful appendices among which are "Johnson's Reading," "Johnson's Borrowings," his "Critical Terminology," etc., as well as the essay on *The Adventurer*.

Eliot, T. S., *Essays on Elizabethan Drama*, New York, Harcourt, Brace and Company, 1956, pp. vii-178, A Harvest Book, 95c.

Mr. Eliot certainly shows critical sensibility in admitting in his preface that the two essays, "Shakespeare and the Stoicism of Seneca," and "Hamlet and His Problems," "embarrassed me by their callowness, and by a facility of unqualified assertion," but his failure to include them in the present collection certainly makes it less interesting for the reader who likes to read all of Eliot on Elizabethan drama, callow or not. Besides essays on Marlowe, Jonson, Middleton, Heywood, Tourneur, Ford, Massinger, and Marston, the collection includes a discussion of "Seneca in Elizabethan Translation."

The Life and Death Of King Richard II. Ed. by Matthew W. Black. (A New Variorum Edition of Shakespeare, Ed. Hyder E. Rollins), Philadelphia and London, J. B. Lippincott Co., 1955, pp. xxix-655, \$17.50.

The present edition follows the arrangement of previous volumes of the New Variorum series, using as text the Corser-Smith-Furness copy of the First Folio (Lee #94), and fully collating with it the 6 early Quartos, the 2nd, 3d, and 4th Folios, and sixty-three other important editions; still other editions have been consulted for disputed passages. Owing to the increase in printing costs and in the amount of worthwhile material on Shakespeare, the notes on metrics have been "severely limited," those on Biblical allusions "curtailed," those on literary merits of individual lines "compressed or omitted," those which are "amusingly absurd are all but entirely resisted," those on words or phrases not explained by a desk dictionary are "explained rather fully the first time," and not thereafter, those on valuable suggestions or discoveries have sometimes been limited to a commentator "who has only the virtue of succinctness." Despite these and other devices to shorten the commentary, the Appendix and Bibliography take up 261 pages, while the text and notes take up 352 pages. The editing is thorough, unslavish—Mr. Black does not hesitate to disagree with his predecessors, and the text is easy to read. As with all the later Variorum editions, this work now becomes the starting point for scholarly investigation into RII.

Supplement to Henry IV, Part 1. Ed. by G. Blakemore Evans. (A New Variorum Edition of Shakespeare.), Shakespeare Quarterly, Shakespeare Association of America, 1956, pp. iv-121.

The Supplement to S. B. Hemingway's Variorum edition of 1936, "brings together with some degree of completeness all (mere nonsense aside) that has been written relating to the play from 1935 to July of 1955." Space continues to be a problem, over 250 separate items have been drawn on for quotation and discussion, and a number of others could only be referred to by a passing reference. The Appendix on characters was reduced to half its length from manuscript to print. Despite compression, the Supplement is a valuable tool for the scholar and a less expensive way of keeping the Variorum editions up to date than a revised edition.

Eckhoff, Lorentz, *Shakespeare Spokesman of the Third Estate*, Oslo and Oxford, Basil Blackwell, 1954, pp. xiv-201, 15s.

"The really great, the basic problem" of Shakespearean scholarship, Mr. Eckhoff believes, is "the problem of Shakespeare himself, his personality, his reaction to life and man, his ideas, his philosophy." Quickly determining that there "is a strong strain of pessimism" in S's attitude toward life, Mr. Eckhoff points out that many of his tragic heroes are victims of their own passions. When these passions are combined with power, as with Macbeth and Lear, the situation becomes explosive. Shakespeare opposed this kind of mind and preferred in its stead "the well-tempered mind" as exhibited by Horatio or Brutus. To Shakespeare Nature is "a healing and salutary force," and the dirge from *Cymbeline* suggests that "Christianity . . . was less fitted to improve a human being than a plunge into nature's healing streams." After a discussion of S's merry characters, Rosalind and Falstaff among others, Mr. Eckhoff concludes that the "limits of his (Shakespeare's) genius coincide with the limits of human life itself" and that the "width of his understanding" is "Infinite."

OTHELLO. Ed. by Alice Walker. (The New Shakespeare. Ed. John Dover Wilson). Cambridge, Cambridge University Press, 1957, pp. lxi-246, \$3.00.

As was the case with the recent edition of *Pericles*, this volume of the New Shakespeare edition follows all the usual practices used in the earlier volumes. Mr. Wilson has again depended a great deal more than in the earlier editions on the services of his fellow editor; he acknowledges in the preface that she is responsible for "everything in the volume that comes after the text." The thorough introduction covers the problem of the Moor, date and source, Cinthio's Moor and Shakespeare's Othello, Iago, the problem of time, temptation and fall of Othello, a digression on imagery, and the last scene. The "Stage History" is by C. B. Young. There are almost 100 pages of notes and a glossary. The "Introduction," "Stage History," and notes are as full and clear, the glossary is as informative, and the edition itself is as attractive and clearly printed as its predecessors.

Granville-Barker, Harley. On Dramatic Method, New York, Hill and Wang, Inc., 1958, pp. 191, A Dramabook, 95c.

This series of lectures, published in England in 1931, is now appearing in America for the first time as a part of a series which includes reprints of the original Mermaids: Marlowe, Webster & Tourneur, and Ford. Of the five chapters in the book, those of greatest interest to Shakespeareans are the opening three: The Natural Law of the Theatre, The Making of Blank Verse Drama, and Shakespeare's Progress. Mr. G-B warns that his lectures are technical and, in method, empirical. He concludes his discussion of "Natural Law" by warning that drama is "an imperfect art" which involves "Form of some sort, with its discipline." "Blank Verse Drama" by its "artifice of form" serves to "stimulate our imagination and emotion." "Shakespeare's Progress" was marked at the very beginning by "his passionate interest in human beings," which "led him to supremacy as a dramatist," and "dramatic miracles" like *Macbeth*.

Jorgensen, Paul A., *Shakespeare's Military World*, Berkeley, California, University of California Press, 1956, pp. x, 345, \$5.00. (Publ. Oct. 5, 1956).

Paul A. Jorgensen of the University of California suggests that "Shakespeare more frequently and effectively enlarged his military theater through an appeal to the ear than by any other means. Three influences led him to do so: (1) the Renaissance concept of war as musical harmony, (2) a classical convention that translated the fearful actualities of warfare into an elevated, sonorous discourse, and (3) the important functional role of military music in contemporary fighting." The largest part of the music of war in Shakespeare's plays "was played by drum, trumpet, and fife," and in a play like *Learn* the battle is fought "within," and battle sounds are of real importance.

In succeeding chapters Mr. Jorgensen discusses Shakespeare's use of the military under such headings as "Major Discords, Military Rank, The Common Soldier: Food for Powder, War and Peace, and The Soldier in Society." He supports his discussion with a wealth of citations from the plays; disposes of "Sergeant Shakespeare" by showing that Shakespeare knows nothing about the office; and succeeds in restoring for the reader much of the meaning that military matters had for Shakespeare and his audience.

ATTENTION SCHOLARS

If you are currently working on a book or major article please send us a note for a "Works in Progress" column. Title, sentence, statement of theme, etc.

REVIEW OF PERIODICALS

IMAGERY IN CORIOLANUS

Maurice Charney of Rutgers University suggests that "a literal analysis of the verbal imagery" of *Coriolanus* "would not prove very rewarding, for the images are not so much valuable for themselves as for the dramatic uses to which they are put." We must also "extend our concept of 'image' beyond the mere words of the play to the actual performance in the theatre." Particularly in *Coriolanus* must this gap be bridged in order to grasp the imaginative experience of the play.

In showing that "*Coriolanus* does not demonstrate a sudden artistic lapse on Shakespeare's part," Mr. Charney points to the cajoling nature of Volumnia's images in her dealings with him; the effect of his own "harsh and vituperative" voice; the "imagery of costume," for example when *Coriolanus* appears in the "gown of humility" and later, in exile, "disguised and muffled"; and the imagery of silence. He concludes that the play's reputation "has suffered because it is not a 'literary' play, and its remarkable dramatic force and vitality have been obscured." ["The Dramatic Use of Imagery in Shakespeare's *Coriolanus*," *A Journal of English Literary History*, XXIII:3 (September 1956), 183-193.]

MORE ON THE DEATH OF FALSTAFF

John S. Tuckey believes that Hilda M. Hulme is correct in suggesting and="on" for the difficult line in *Henry V*, II.iii.17, and attempts to find a meaning for this reading which will warrant abandoning Theobald's famous emendation. By authority of NED, he suggests the meaning "hill" or "mountain" for Pen; the proposition "on" for and; "tableland, a level stretch of ground" for Table. Topographically, this suggestion accords with Shakespeare's homeland where peaks rise sharply above green tableland. As Shakespeare thrice elsewhere suggests Falstaff's great bulk by mountain imagery (I.HIV II.iv.249-50 and 269; MWW, III.v.18) this meaning "adds to our last picture of Falstaff the same large conception that Shakespeare elsewhere lavished upon him." ["Table of Greene Fields Explained," *Essays in Criticism*, VI:4 (Oct. 1956), 486-91.]

SACRIFICING CHARACTER

The inconsistencies in the Queen and Cloten in *Cymbeline* (III.i)—the patriotic speech of the Queen which is "above" her, but necessitated by the plot; Cloten's braggadocio, used to make the time element feasible—are unavoidable, says Ralph Behrens of Arkansas State T.C., because Shakespeare's primary concern is with his thesis, the examination of human relations, and because the exigencies of the plot (a combination of two, from Holinshed and Boccaccio) demand some sacrifice of consistency of character. ["On Possible Inconsistencies in Two Character Portrayals in *Cymbeline*," *Notes and Queries*, New Series III:9 (Sept. 1956), 379-80.]

AN EMENDATION FOR M OF V

Discarding Pope's and Theobald's emendation "page," Dover Wilson's "wag," and C. J. Sisson's "rogue," for the reading given by Hayes Quarto (1600), Roberts' Quarto (1619), and Folio (1623): "So is Alcides beaten by his rage" (M of V II.i.35), David Galloway suggests that "rag" is nearer the text and is an appropriate "term of extreme contempt for a base, worthless or beggarly person" for Morocco to use. Parallel usage is seen in *RIII* v.iii. 329, and *Timon*, IV.iii. 272. ["Alcides and his Rage: A Note on *The Merchant of Venice*," *Notes and Queries*, New Series III:8 (Aug. 1956), 330-1.]

POLITICAL ISSUES IN JULIUS CAESAR

Irving Ribner of Tulane University points out that Shakespeare saw two political issues involved in *Julius Caesar*. He saw, "on the one hand, a lesson in the civil chaos which results when a great and noble leader tries to overthrow long-established institutions" in order "to attain a kingship" unlawfully. "On the other hand, he saw the even greater chaos which results when men of noble instincts violate their own natures and enter into evil" to achieve political good.

Dr. Ribner reminds us that Shakespeare was "deeply concerned with the political problems of his age" and reflected that concern in his plays. From the Tudor point of view Brutus was justified in fearing that Caesar coveted the throne, but he fails to meet the ideal of a good leader by leading his conspiracy unsuccessfully and giving up his own standards of conduct in the process. Both Brutus and Caesar correspond, the latter to a lesser extent, to the Shakespearean pattern of the tragic hero. ["Political Issues in *Julius Caesar*," *The Journal of English and German Philology*, LVI:1 (January 1957), 10-22.]

GOOD AND EVIL

With reference to *Hamlet*, *Macbeth* and *Othello*, George H. Murphy asserts that Shakespeare shares the scientific attitude of Francis Bacon in his searching of the ways and character of men and "their intimate relations to the good and evil discoverable in human society." ["Reflections on the Tragedies of Shakespeare," *The Dalhousie Review*, XXXVI:3 (Aug. 1956), 266-74.]

INFORMATION PLEASE

The editor is desirous of making a complete list of Shakespeare Clubs and Shakespeare Monuments and Memorials anywhere in the world. Any information would be gratefully acknowledged.



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[Vol. IX, edited by Fredson Bowers, Charlottesville, Va., Bibl. Society of the U. of Virginia, 1957, pp. 273]

AN APPRENTICE FOLIO COMPOSITOR

Charlton Hinman analyzes the work of a hitherto unidentified compositor of the Shakespeare First Folio; this compositor, designated as "E" by Dr. Hinman, appears to have been an apprentice (or at least possessed a prentice hand) who was unable to set from manuscript copy and thus ordinarily set only from printed copy. His work can be found in *Titus and Romeo* and in certain pages of *Hamlet*, *Lear*, and *Othello*. Such a compositor determination "explains a whole complex of phenomena, large and small, that are otherwise inexplicable" in the printing of the First Folio. ["The Prentice Hand in the Tragedies of the Shakespeare First Folio: Compositor E," *SB*, IX (1957), 3-20.]

THE OED AND THE ANNOTATOR

Miss Alice Walker pleads the adoption of some new principles of annotation so that editors may greatly reduce the formidable weight of explanatory matter that overloads many Shakespearean editions and thus strengthen the hand of the literary critic by the securing of a more critical standpoint. She admits that even after the mode of the transmission of the text has been determined, an editor still has the problem of detecting the compositor's errors and "only the most intimate understanding of Shakespeare's idiom will enable an editor to determine which readings are errors." The best aid in this determination, she declares, is the Oxford English Dictionary: that work will tell us better than any other "(1) what was the idiom of Shakespeare's day, and (2) how far Shakespearean usage was in accordance with it." By citation of the OED we can clear much verbiage from explanatory notes. Although the Dictionary's dates cannot be relied upon, Miss Walker warns, no new tool "is of greater importance than the historical study of Shakespeare's language which has only been possible since the completion of the Oxford Dictionary." ["Principles of Annotation: Some Suggestions for Editors of Shakespeare," *SB*, IX (1957), 96-105.]

Q2 Uncontaminated ROMEO and JULIET

In an examination of Q2 (1599) of *Romeo and Juliet*, Paul L. Cantrell and George W. Williams are able to show by spelling and typographical evidence that two compositors were responsible for setting the text. "The most important question" about the text, however, is whether Q2 was contaminated by Q1, a "bad" quarto. By the evidence of speech prefixes, Messrs. Cantrell and Williams conclude that an independent manuscript, not Q1, served as copy for Q2, save for a passage (I.ii.52-I.iii.35) generally conceded to have been reprinted from Q1. ["The Printing of the Second Quarto of *Romeo and Juliet* (1599), *SB*, IX (1957), 106-128.]

Copy for Q3 ROMEO and JULIET

Richard Hosley examines the relationship between Q1 and Q2 of *Romeo and Juliet* in order to determine if Q1, the "bad" quarto, could have served as copy. Although one passage has been conceded as having been printed from Q1, there is evidence of sporadic contamination in Q2 in a few other places. Yet such places come in close conjunction with readings which could not have been derived from Q2; therefore, Dr. Hosley concluded that "such combined influence of quarto and manuscript copy on the text of Q2 could only have resulted from compositor's consultation of an exemplar of Q1 during the process of typesetting Q2 directly from the manuscript behind that edition." The exact determination of where the passage reprinted from Q1 truly begins has been in doubt. Dr. Hosley sets its beginning at I.ii.52 on the basis of speech-headings and spellings. ["Quarto Copy for Q2 *Romeo and Juliet*," *SB*, IX (1957), 129-141.]

REVIEW OF PERIODICALS

THE LIVING HAL

Johannes Kleinstuck analyzes the character of Henry Bolingbroke as an example of how "Shakespeare makes his persons live." He concludes that "interpretation depends upon the point of view" as it does when we deal "with a living man." Bolingbroke "lives" because Shakespeare drew his character "in such a way that neither audience nor critic . . . can be satisfied with a rash and simple" interpretation of his behavior. ["The Character of Henry Bolingbroke," *Neophilologus*, XXXI:1 (1957), [51]-56.]

ON SHAKESPEARE'S COMMENTATORS

In the form of "an unbuttoned conversation in a study," Bonamy Dobree has "John" and "Henry" discuss recent Shakespearean criticism. They agree that criticism should "break down barriers," and they drink to the free-minded enjoyers of Shakespeare. But "Henry" complains, "With . . . many . . . writers . . . I feel too much that hurdles are being erected." Though grateful for "what the commentators have added" to his enjoyment of Shakespeare, he feels that Shakespeare is now being subordinated "to special interests." ["On (Not) Enjoying Shakespeare," *Essays and Studies* 1956, N.S. Essays and Studies Collected for the English Association by Sir George Rostrevor Hamilton (London: John Murray, 1956), pp. 39-55.]

SHAKESPEARE AND EMILY BRONTE

Lew Girdler accumulates such evidence as two "outright allusions," some "verbal echoes," and some "general resemblances in characterization, plot structure, and motif" in order "to show that Emily Bronte had read, partly memorized, and thoroughly digested" Shakespeare's plays (especially *Hamlet*, *Macbeth*, *Richard III*, and *Lear*), and that she used them "to an extent which cannot finally be determined" in writing *Wuthering Heights*. ["Wuthering Heights and Shakespeare," *Huntington Library Quarterly*, XIX:4 (August 1956), 385-392.]

SOURCE OF A SIMILE

Rolf Soellner of Illinois Wesleyan U. traces to Erasmus the formulation of the simile used by Shakespeare of the troubled fountain, referring to the mind troubled by the affections (in *Shrew* V. ii. 142-45 and in *III*. iii. 310-15), though it "originated from a Stoic metaphor for character." In grammar school "Shakespeare is likely to have encountered" the simile in Erasmus' *De Parabolis*, but it was available to him also in English through Meres' *Palladis Tamia*. ["The Troubled Fountain: Erasmus Formulates a Shakespearean Simile," *Journal of English and Germanic Philosophy*, LV: 1 (Jan. 1956), 70-74.]

PERICLES AND JONAH

Norman Nathan of Utica College of Syracuse University calls attention to Shakespeare's borrowing (formerly unnoticed) from *Jonah*, in *Pericles*, Act II, Scene i, and considers "what may have caused the use" of this image here when it does not appear in other plays involving "shipwrecks and sea voyages." His three reasons include 1) the stormy nature of Pericles' voyages; 2) the saving of Pericles' ship once by throwing a live body overboard, as in the *Jonah* borrowing; and 3) Pericles' flight to Tharsus, the same city *Jonah* fled to. ["*Pericles* and 'Jonah,'" *Notes and Queries*, New Series III.1 (January 1956), 10-11.]

SHAKESPEARE AND THE BIBLE

Dr. James G. McManaway of the Folger Shakespeare Library calls attention to a probable reference to a verse in *Job* as the source for the passage containing Mercutio's pun on "grave": *Job* 7:21 in the Bishop's Bible of 1568 and the Geneva Bible of 1569. "For now shall I sleep in the dust, and if thou seekest in the morning, I shall not be found." ["A probable Source of 'Romeo and Juliet' III.i. 100-101," *Notes and Queries*, New Series, III.2 (February 1956), 57.]

TWO IMAGES IN RICHARD II

It is the contention of Robert A. Greenberg of the Brooklyn College of Pharmacy that the paradox in *Richard II* of a legitimate and "theoretically inviolable" monarch who is yet "weak and personally unworthy," gains particular intensity in IV. i from Richard's imagery of "water" and "tears." Greenberg states that the "metaphorical context is established in III. ii, 54-55" where the "rough rude sea" represents external forces, men like Bolingbroke who cannot "wash the balm of divinity from an anointed king." But in IV. i. 244-52 Richard touches upon his own realized inadequacy and finds himself a "traitor with the rest" because his own tears have washed away the divine "balm" (IV.i.207). In IV.i.244-52, the images of tears and the sea work together: neither can blind Richard to Bolingbroke's treachery or his own failings. [Shakespeare's *Richard II*, IV.i.244-250," *Explicator*, Volume XV:5 (February 1957), #29.]

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TO USURP OR SHARE

J. M. Purcell of Duquesne University declines G. B. Harrison's reading of *Coriolanus*, III. i. 101. "Let them have cushions by you" as meaning "share equally in government with you", and offers instead a meaning derived from a sixteenth-century proverb (from Tilley)—"to set one beside the cushion" which meant "to put one in the place of another". Thus he says Shakespeare meant "to usurp" rather than "to share", a meaning reflected in the rest of the line, "You are plebeians, If they be senators," ["Shakespeare's *Coriolanus*, III.i. 101," *Explicator*, Volume XV:6 (March 1957) #37.]

"THOUGHT-EXECUTING FIRES"

Writing of 'King Lear' (III. 2), S. K. Heninger, Jr., of Duke University acknowledges that the mention of all the "excessive weather phenomena," which includes each of the four Elements, clearly shows that "chaos is imminent" and that "... nature's molds will be cracked, all germs will be spilled and things will change or cease," but another idea is also prominent in the first nine lines of this scene. Lear calls upon "thought-executing fires" to "sing my white head." Prof. Heninger objects to the interpretation of "thought-executing fires" made by the *Variorum Lear* and Pringle Barrett (*MLN*, May, 1928, XLIII, 316-317) who, he says, have mistakenly concentrated on the "... gratuitous, information that lightnings are 'Vaunt-couries of oak-cleaving thunderbolts,'—lightning is seen before a thunderclap is heard. This use of the phrase "thought-executing" derives its meaning from the Renaissance belief in the power of lightning to destroy many things by "... miraculously piercing their eternal coverings." He refers to Thomas Hill's *Contemplation of Mysteries* (1571) which says, in part, "This [Lightning] burneth man inward, and consumeth the bodie to ashes, without harming the garments ..." Therefore, "thought-executing" should be paraphrased "thought-destroying." Lear calls for the lightning to "... penetrate his skull and destroy his thoughts, to blot out memories of his ungrateful daughters." ["Shakespeare's *King Lear*, III. ii, 1-9" *The Explicator* XC: 1 (October 1956), 1-13.]

LOVE'S LABOUR'S LOST

Mr. Alan Keen, currently correlating research on the Lancashire origins of *Love's Labour's Lost*, offers a theory concerning the origin and meaning of the phrase "charge house" referring to the "mysterious school . . . kept by the pedant Holofernes." "Generations of editors," he says, "have been at some pains to identify this 'charge house'." "The New Shakespeare editors call this a bit of 'topical back-chat'." Mr. Keen surmises that Shakespeare was at Knowsley in the service of the Stanley family and looks to that locality for the explanation of the term. Shakespeare, according to Keen's theory, looked to the Grammar School at Prescott for his "charge-house." In support of this idea the author offers a quotation from "Articles concerning the Scoole of Prescott . . ." (c.1589-90) which mentions that the inhabitants of the town for many years, "payed of their owne charges" for a schoolmaster and other school needs. Mr. Keen elaborates his theories of the Prescott influence on the dialogue between Arnado and Holofernes by suggesting that Holofernes' cryptic "I do sans question" may, in an earlier draft of *LLL*, have been the motto of the House of Stanley (*sans changer*)—"an overt compliment to the good Earl, who had by his endeavors kept the old school on the hill . . . without charge." Mr. Keen hopes to demonstrate later that *LLL* was first performed at Prescott adjoining Knowsley. ["*Love's Labour's Lost* in Lancashire." *TLS* (September, 1956), 533.]